

## Dustin Farnum in "Cameo Kirby"

he should have some kind of a designation. Wilson suggested diamonds, but I would have none of it. "Diamond Kirby" wouldn't do. So we tried all the other stones and then Wilson suggested cameo. That fitted and we went ahead on that line. It was unpropitious to the last degree.

Now, when we got to New Orleans we spent a few weeks in hunting up people who had known the river gamblers and in the course of time we came to an old lady—the one I just mentioned. She had known one man and she gave me his name. It was "Cameo" Kirby. I thought she had heard of the play through mutual friends in New Orleans, but she proved to me she never had. Moreover, she produced a cameo that Kirby—the real Kirby—had given her when she was a child. It was black, and one of the most beautiful specimens I ever saw. She showed me an old daguerotype of the man, and a letter that Kirby had written her father, and she told me more about the real man than any one connected with the play had ever heard of, than would fill a book.

He was a "square" man, too, this Kirby. He made no secret of the fact that he played cards for a living. He looked upon his avocation as a matter of course. If men would gamble, then why should he not gamble with them? If they were going to risk their money, why should he not give them a fair chance for it? It was a code of honor with him to play square. He lost and won fortunes. He was charitable, and



DUSTIN FARNUM  
in "Cameo Kirby" at the Salt Lake Theater Thursday, Friday and Saturday,  
with Saturday matinee.

those who knew him liked him and trusted him. He was a gentleman, and not through any superstitious motives. He had a country house not far from New Orleans, and there were tales of the numbers of times he had won some intoxicated man's money and sent it back to him with a note to the effect that he should never play cards, for he was sure to lose. Card playing with him was an exact science, and he made use of it.

They were strange men, these river players. Many the rich planter coming down from St. Louis have fled from the city of a fortune. There are old pilots and boat captains today who will tell you of the games they saw; when the stakes were piled high on the table and ran into the hundreds of thousands. As they talked I could almost draw a picture of the scene. The gamblers decorated cabins, the men seated at the table, the long black chairs, the bottles and the glasses, the tension of the crowd that stood silent about and behind them; the soft shuffling of the pasteboards and the smothered ejaculations. The steady hands of the one man, and the shaking, palsied fingers of the other—the loser.

Here often than not the planter lost; he staked his ready cash that he carried with him, the fruits of his toil for an entire season—and lost. He staked his house, his jewels, his land itself—and lost. But they were proud men those, and they quite frequently retired to a cabin, took a pistol and blew out their brains in a neat and gentlemanly manner. The women at home found themselves without

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a solitary cent; without home or land, and thrown on the mercies of the world. The gambler—the average gambler—knows it and considers it none of his business and the matter was dropped there; a regrettable incident, but business.

In the course of time there arose a sentiment against these harpies, and not frequently they were caught cheating. When that happened there was usually a fight, in which the boat's officers took part, either for or against, depending upon whether they shared the gains or not, and knives and pistols made of the white deck a battle ground. They have almost gone now, and those that remain are very different. They are of another class, and are just common sharpers, much the same type as you see on the ocean liners today. The railroad destroyed the river traffic to a great extent, and the painted boats, all gilt and paint, have passed, and the typical river player has passed with them.

The Kirby I heard of, however, was another type. He was "square" to the last dot, and on three occasions he ranged himself on the side of the bluffed to his detriment. He died of a wound received in 1853 on one of the boats—died taking the part of a man who had been fleeced by the crooks, and his memory was kept green for years by those he had befriended. One of his deeds was the sending of a young son of a former friend to college to gain a medical education, for he knew that the day of the big planter who made thousands each year was doomed, and he wanted the boy of his old friend to have a fighting chance in the world.

That is the man we learned to know, the man in our play. When you see the play you'll understand more of him than I could tell you in a year of talking; for I've put the best I knew into him, and I flatter myself he is real—and why shouldn't he be? He was real.

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## Music and Musicians

The programme for the tabernacle concerts for this week follows:

MONDAY, AUGUST 16.

Assistant Organist Tracy Y. Cannon at the organ.

"Priere-Offertoire"..... Devrel

"Trauerlied und Romanze"..... Schumann

(a) "Spring Song"..... Mendelssohn

(b) "Matins"..... Fauré

(c) "Old Melody"..... Arr. by performer

"Triumphal March"..... Wagner

TUESDAY, AUGUST 17.

Assistant Organist Tracy Y. Cannon at the organ.

"Offertoire in F"..... Wely

"Cantata"..... Marchant

(a) "Trayer"..... Sawyer

(b) "Litanies"..... Schubert

(c) "Old Melody"..... Arr. by performer

"Fantasia"..... Lemmens

WEDNESDAY, AUGUST 18.

Assistant Organist Edward P. Kimball at the organ.

Largo from the symphony "Aus der neuen Welt"..... Dvorak

(a) Berceuse from "Jocelyn"..... Godard

(b) "Hymn of the Nuns"..... Wely

(c) "To a Wild Rose"..... Dewell

(d) "Homage to Grief"..... Whitley

(e) "Old Melody"..... Arr. by performer

Marche Religieuse on theme from "Lohengrin"..... Wagner-Dubois

Doors open at 12 noon.

THURSDAY, AUGUST 19.

Assistant Organist Edward P. Kimball at the organ.

Genie from "Madam Butterfly"..... Puccini

(a) "Intermezzo"..... Liszt

(b) "Berceuse"..... Kinder

(c) "Villanelle"..... Hammerli

(d) "Old Melody"..... Arr. by performer

"Lost Chord"..... Sullivan

FRIDAY, AUGUST 20.

Organist J. J. McClellan at the organ.

Prelude to "Lohengrin"..... Wagner

(a) "Evening Star" (Tannhauser)..... Wagner

(b) "Communion"..... J. Grison

(c) "Old Melody"..... Arr. by performer

Selected.

SATURDAY, AUGUST 21.

Organist J. J. McClellan at the organ.

Special request program.

Requests must be mailed to organist at the Templeton building before Thursday evening.

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